

AGO NEWS

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The Shape of Things to Come

The Marvin Gelber Print and Drawing Study Centre

BY CLARA HARGITTAY

WHEN THE EXTENDED AND IMPROVED ART GALLERY OF Ontario opens to the public in January 1993, the new Marvin Gelber Print and Drawing Study Centre in the new Jean and Floyd Chalmers Wing will no doubt emerge as one of its celebrated components. With opening day only eight months down the road, the centre is nearing completion, and as the finishing touches are added, it is becoming more and more evident that it is one of the most elegant and beautifully designed facilities dedicated to the study of works on paper anywhere in the world. Happy custodians of the new centre – Katharine Lochnan, curator of prints and drawings, and Michael Parke-Taylor, associate curator – are working feverishly behind the scenes in anticipation of receiving their first visitors next January.

Clara Hargittay: This is no doubt a hectic but exciting time for you, although your optimism must be somewhat tempered by the belt tightening due to our economic situation. What is the status of the Marvin Gelber Print and Drawing Study Centre at the moment?

Katharine Lochnan: First let me state how thrilled we all are with the physical facilities designed by Barton Myers and Tom Payne and his team at KPMB architects. Despite our present difficulties we remain enthusiastic and positive, since we now have a beautiful facility with ideal conditions for storing our collection of 11,000 works on paper, which will soon be accessible to the public for the first time. The collection has been moved into the new vault, we have hired our first staff member, Peter Cosco, print and drawing technician, who is busily engaged in housekeeping duties in preparation for the opening. Our first concern is to see the collection properly organized, matted and ready for the public. This involves relabelling every box with its new location, and matting hundreds of 20th-century and Inuit prints formerly stored in frames or in map drawers, since we can't safely handle anything that is not matted. In June we expect delivery of the furniture that is specially designed for the space by KPMB, and hope to proceed this summer with the installation of compact and oversized storage equipment, which must be custom built. Our goal is to remain on target as much as possible in order to be ready for the long-awaited January opening, but everything at this point hangs on our overall financial situation.

The concept of the Print and Drawing Study Centre within Stage III has attracted individual and corporate donors large and small; in fact, public support for the facility has been quite remarkable. To what do you attribute this outpouring of generosity?

The project had many champions in the community. The centre is dedicated to the memory of Marvin Gelber, himself a committed collector, and the gesture reflects the ongoing exemplary generosity of the Gelber family to the Gallery. The furnishings and special equipment and one of the box lifts in the vault have been sponsored by INCO Limited through a large donation to the Stage III capital campaign. Communications Canada has been extremely generous in providing funds for mat board and solander boxes through its Museum Assistance Program (MAP), and in giving us a major grant under the Upgrading and Equipment Assistance Program (UEAP) for the print and drawing vault. Collectors of prints and drawings in Toronto have also been very supportive of the facility. I wish I could mention here all the individuals who contributed to the capital campaign for the centre. We will all celebrate together on opening night. It is their triumph!

Architecturally the centre is truly stunning. I know you've recently had a number of visitors from abroad – Noel Annesley, deputy chairman of Christie's in London, Gabriel Weisberg from the University of Minnesota, Christopher Drake from Agnews in London, among others – all terrifically impressed by it. How did the concept evolve?

The concept of a print and drawing centre was part of the Stage III expansion from the beginning. As you know, the Department of Prints and Drawings was established in 1976, and by the late 1970s we realized that we would need expanded facilities with public access for the growing collection. It was well worth the wait. We have had plenty of time to think about our needs and to study similar well-established facilities around the world. The physical space of the Marvin Gelber Print and Drawing Study Centre is very

This newly acquired dramatic chalk drawing, *Head of a Young Man*, by British artist Benjamin Robert Haydon (1786–1846) will be available for close scrutiny along with 11,000 works on paper in the Marvin Gelber Print and Drawing Study Centre. The work was purchased with donations from AGO Members in 1991.



Curators Katharine Lochnan and Michael Parke-Taylor with technician Peter Cosco at work in the new vault.

Right: Another new acquisition, Marc Chagall (Russian, 1887–1985), *La tentation*, 1911, gouache on paper, 23.6 x 34.0 cm. Anonymous bequest, 1991.

Below: View of the partially completed Study Room.



successful, there's no question about it. It is elegant and uplifting. The architecture is a work of art in itself. Designing the space has been a labour of love for Tom Payne, senior partner in KPMB. I contributed the basic concept and floorplan, and the idea for the octagonal Esther and Arthur Gelber Treasury at the entrance. Tom turned these ideas into a magnificent physical entity.

Where did the inspiration come from?

From many different sources. I have always loved the print room at the British Museum, where I worked for a year in 1975–76. We modelled our vault after it with

its mezzanine, set of stairs in each corner and box lifts. The space is classical in its proportions – basically a Georgian square – and although the stairs are not spiral (because of fire regulations) and the silver-grey Unistrut system is decidedly hightech, it is a miniature, 20th-century version of that wonderful room. The mezzanine maximizes the storage capacity, and the cantilevered maple counter that runs all around it provides excellent adjacent workspace. Following the move in January, all the collection was suddenly there, organized alphabetically by country and period, easily accessible through a computerized retrieval system. This is a big thrill for the staff at the Gallery. The vault is, of course, a high security area, but visitors to the study room will have a physical sense of the collection, as they will be able to view the vault through a glass door. For the treasury and the study room we looked for inspiration closer to home – to the Detroit Institute of Arts and the National Gallery of Canada. There is a lovely octagonal gallery for prints and drawings in Detroit that inspired the Esther and Arthur Gelber Treasury, but Tom added a dome, and, by placing it at the entrance to the centre, we created a space that is open and intimate at the same time. It acts as a transitional area between the print and drawing galleries to the north and the centre itself, a sort of ceremonial gateway setting the stage for what awaits the visitor inside. In its vitrines we will always display a few important works on stands,

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Museum Plus Design

BY MERIKÉ WEILER

ROOM BY ROOM, NEWLY CONSTRUCTED AND FRESHLY REFURBISHED spaces – symbols of the progress of the Gallery's Stage III renovation and expansion program – have been opening to the public at the AGO. The resulting opportunity to focus on the role of architecture in reinforcing the communication between museumgoers and the works of art on display provided a new impetus to re-examine the potential of design to further enhance each visitor's experience. Last year's establishment of an Exhibition Design Group at the AGO acknowledged the Gallery's desire to revitalize its image and to create more imaginative and engaging exhibitions and installations of the permanent collection. "We wanted to send a message about the future of the Gallery," said Chief Curator Roald Nasgaard. "We wanted to use the opportunity of the Stage III expansion, and, through enhanced design, make visible again works that we've perhaps become too familiar with." The designers face a massive task: of the 50 galleries destined to open in January 1993, 30 are brand new, 20 must be renovated and refurbished. Heading up the new department is Merritt Price, who, under architect Moshe Safdie in association with Adamson Industrial Design, was responsible for designing cases, pedestals, furniture and temporary signage systems for the National Gallery of Canada in Ottawa.

Meriké Weiler: What's the role of an exhibition designer at the AGO? To facilitate communication?

Merritt Price: Facilitator is probably the key word. Previously, the Technical Services department, which includes painters and carpenters, among others, provided the means to present what the curatorial and education teams came up with. By making design part of that working process, I think we've increased the potential. Designers can often bring a different vantage point, add some skills in lateral thinking.

What do you mean by lateral thinking?

Turning an equation upside down, for instance, or just being fresh to the process, so we can break down barriers. Sometimes, it's a matter of knowing how to speak a certain language too. Designers usually know how to communicate with architects, drywall installers, printers... We can serve as a bridge for curators and educators. They may want to present some information about a work of art, suggesting the use of an extended wall label, perhaps. A designer may be able to think of other ways to achieve the same results. One example is the small experimental installation that focuses on J.E.H. MacDonald's painting *The Beaver Dam*. Essentially, it's an environment with built-in seating that uses audio programs to add an intellectual perspective and different points of view to the work of art: one track has people reading from letters written by MacDonald's contemporaries, another sets up a more in-depth experience, analyzing the work in terms of emotion, composition, colour theory... We had to figure out how to put all those elements together, solve all the functional concerns.

Do you think design should be fairly subservient in art gallery installations?

The most successful design for an art installation would be almost invisible. Whatever we introduce should be supportive to the art. Of course, successful designs can be achieved in different ways. In the Canadian historical or the print and drawing galleries, for example, the curators may want a more theatrical or evocative approach. With the Inglenook installation in the Canadian wing, for instance, it was up to us to research how furniture would have been built at the turn of the century, what sort of scale would have been used in those environments. Should the lighting be bright or is it going to be more suggestive of candlelight or a lantern? So we work with a lighting consultant, with millwork people – and with the curators, who can direct us to historical reference material, among other things. Of course, the budgets available are often the biggest challenge.

Do you enjoy the diversity, being able to design in a range from historical settings, almost, to minimal installations for contemporary art?

Very much so. A designer in this profession needs to be a chameleon. The AGO's three stages of distinctly different architecture add another dimension: we have to respect these architectural styles, as well as the collections being installed. So a pedestal for the Old Masters galleries has to have a certain sympathy with the black granite baseboard, the hardwood floor, the strong colours on the walls. Then the surface that a work of art sits on can be customized. A bronze sculpture, for example, might look good sitting on stone. If it's one of the fine Ross bronzes, it might look even better on fabric... A lot of disparate elements have to be thought about while you're designing. Conservation comes into play: a silica gel compartment may have to be concealed inside a case to buffer the environment, which has to have a different humidity than the room. So you have to insert this piece of technology, yet make it invisible. The same goes for the



Exhibition Design Group (from left to right): Geoffrey Milligan, Blair Brenot, Bryan Gee, Toby Greenbaum, Alan Trankawa, Jim Bouche, Tracy Myerson, Christopher Arnold, Merritt Price, Andrea Wilkinson, Steve Boyle and Steven Connors. Absent: Ingrid Rechill.



Installation of Impressionist works in the renovated Fudger Rotunda.



Work on the new galleries is proceeding at an intense pace.

security systems and fasteners for the glass or acrylic case lids. There's always a certain amount of trickery involved. In the Old Masters galleries, you can use gilded frames and flourishes to camouflage details like keyholes, but it becomes more difficult as you get to the contemporary works, because the language of architecture and furniture design becomes more minimal, just like the art.

Is everything individually calibrated? Or have you come up with any generic solutions for installations?

The viewing height or height at which the art is displayed will be a typical dimension: on average, most of us are five-foot-three inches tall. And we'll try to standardize acrylic cases above eye level, so that the top edge doesn't obstruct your view – also, if dust accumulates, it'll be out of sight.

A lot of housekeeping problems to solve...

There are always competing demands. In the contemporary galleries, for example, Roald Nasgaard would like to see a 90-degree knife-edge corner, with absolutely no detail, where the floor meets the wall, so he can install pieces like a Richard Serra sculpture without visual distractions. But in construction that's next to impossible to achieve: there's usually a gap. How do you deal with that? Put caulking in or create a bigger gap that gives some tolerance, so you don't notice the inaccuracy as much? And later, there'll be vacuum cleaners and waxing machines bumping along, leaving black marks... Working as a bridge between the curatorial teams and the architects, we've been trying to help resolve some of these technical details that affect the installations. One solution has been a gutter system for the contemporary galleries: cleaners will have this lowered edge as a guide, so they won't slop wax on the walls, and the gutter can be filled in with strips of wood to provide a clean corner where needed. There's a similar detail at the Musée Picasso in Paris, incidentally, but done in concrete, not hardwood.

The AGO's exhibition designers went on a fact-finding expedition to several museums. Were any solutions particularly viable?

That was a whirlwind tour, about 25 museums. The few that came close to being pristine, bringing all the disparate elements together in perfection, had very focused collections or philosophies, so that the challenge was less – the recently renovated Jeu de Paume in Paris, for example. Among other things, we looked very closely at labels. It almost makes me laugh, because the details we make decisions on are sometimes so minute. Yet a label is actually very complicated. You have to deal with a lot of text, two languages, legible type size and placement, so that everyone – a child, adult, someone in a wheelchair – can see it. A label should blend in with the wall (try finding a paper that would match the 'ruby' red of the E.R. Wood Gallery), yet also stand out as an object. Changing needs have to be addressed as well: the Conservation department may remove a painting. Marketing may want to identify new acquisitions... I think we've come up with a good, flexible, fairly robust solution, a kind of sandwich of components: a metal extrusion holds a 'tile' of wall colour (a piece of painted plastic) with the text, easily exchangeable, on a slip of clear film, topped by protective plastic. Everybody at the Gallery had a concern about the way the metal holder looked. It had to be the perfect colour. It had to be enough of a nonstatement to work in a baroque installation or one that featured more minimal art. As designers, we try to come up with imaginative solutions. We try to create a synthesis and respond creatively to the Gallery's need to display art in a dynamic new way.

Meriké Weiler is a Toronto writer on art, architecture and design.

THE MARVIN GELBER PRINT AND DRAWING STUDY CENTRE continued from p.1.

largely from the permanent collection. I believe that the vaulted ceiling and clerestory windows, which are features of the study room, owe their inspiration to the study room in Ottawa.

In museums with similar facilities, the fact that private individuals can actually study and handle works on paper in the collection is sometimes a well-kept secret. Your philosophy in this regard is quite different.

Yes! We want the collection to be used. We'll have the necessary security provisions in place to control the situation discreetly, but we want the collection to be accessible to the public. We are hoping to publish a user's guide that will itemize and describe our special collections, and our supervisor will be on duty to assist visitors. The attractive open arcade on the north wall of the study room will be lined with bookshelves containing reference books related to our holdings, and we'll have convenient access to more material in the Edward P. Taylor Research Library and Archives, located right below via a book lift. Beyond the study room there is a seminar room for groups and special workrooms for staff and visiting scholars preparing exhibitions. We want to develop an interactive program, one that will foster connoisseurship and be truly responsive to the needs of the community. In order to assess some of the special program needs, we are planning a series of meetings in the fall with faculty members from universities and art colleges in southwestern Ontario, art and art history students, practising artists and collectors who we hope will regard it as a second home. There is no doubt in our minds that the Marvin Gelber Print and Drawing Study Centre will be recognized as one of the premier facilities of its kind anywhere. We also want to be known as the most active and accessible – and we definitely want people to "come and see our etchings!"

Clara Hargittay is editor of AGO News.

From Germany: Beuys, Polke and Richter



Joseph Beuys (1921–1986), *Trace I*, 1974, colour lithographs, 52 x 72 cm (each), series of nine. Purchase 1983.

BY CLARA HARGITTAY

LINING THE WALLS ALONG THE RAMP LEADING TO THE Henry Moore Sculpture Centre are some exceptionally arresting works by contemporary German artists from the Gallery's permanent collection. Christina Ritchie, assistant curator of international contemporary art, has brought together a provocative display featuring lithographs and a large photo-silkscreen by Joseph Beuys, a mixed media painting by Sigmar Polke and a series of photographs by Gerhard Richter. The juxtaposition of works by Beuys, Polke and Richter is relevant in itself, as all three artists are part of that important 1960s generation that was the first to participate in Germany's painful cultural restructuring after the devastation of the Second World War.

Six years after his death, Joseph Beuys emerges as the spiritual father of them all, a giant in contemporary art, whose message is so deep and universal that his influence is inescapable today for those engaged in serious creative activity in the visual arts. For Beuys, who is often referred to as the shaman and the teacher, art was an all encompassing activity grounded in the experience of living. Beuys upheld the priority of creative activity over the art object, and his oeuvre was filled with interdisciplinary investigations, performances, collection of objects, installations, prints, photographs and several thousand drawings. His drawings are signs, traces and notations – individual works or series that often relate to performances, installations or objects. "I ask questions, I put forms of language on paper, I also put forms of sensibility, intention and idea on paper, all in order to stimulate thought. And I not only want to stimulate people, I want to provoke them," said Beuys in a 1979 interview. The series of nine lithographs on display along the Moore Ramp, entitled *Trace I*, 1974, (sometimes also referred to as *Spur I*), are fragile, sensitive works, depicting animal and human figures in a state of vulnerability, or making references to mysterious physical shapes suggestive of a capacity for healing, and evoking ancient rituals and superstitions. Although they are in close relationship to Beuys' drawings, they must be understood within his unique concept of multiples. As Jörg Schellmann has written: "Beuys' production of editions differs from that of other artists in that it does not simply consist of printed graphics and multiple objects, but includes objects, objects-prints, prints, publications, leaflets, postcards, photos, printed matter, records, audio cassettes, videotapes, films, etc., and many combinations of these media. It is fundamental to Beuys' work and to his 'extended concept of art' that his production eludes division into compartmentalized art historical definitions."

By Beuys, the public is invited.

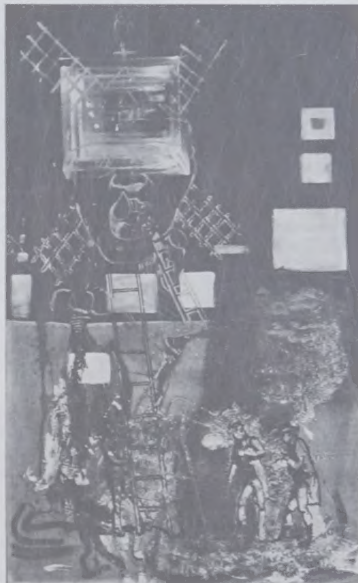
Photo documentation of his prolific teaching activities, which Beuys considered an essential part of his oeuvre, can also be understood in this light. But while on the one hand the photograph served Beuys' need as both documentation and a means to disseminate ideas in a democratic way to a greater public through multiple prints, on the other he also respected the material properties of the photograph and its link through the chemical process to science. His 1973 photographic silkscreen on display, *Democracy is Merry*, captures the notorious incident when the artist and his followers



Gerhard Richter (b. 1932), *9 Objects*, 1969, offset lithographs, 44.9 x 44.9 cm (each). Gift of the W.E. Scott Foundation and Mr. and Mrs. J. Michael G. Scott, 1989.

were evicted from his office at the Kunstakademie in 1972 after a staged sit-in protesting the barring of 54 students from the school despite his recommendations for acceptance. Beuys finally came to a clash with the more traditional governors of the academy over his "extended concept of art" and his broad definition of what constitutes artistic creativity. Beuys was instantly dismissed as a professor, and the photograph documenting the event later surfaced on the art market with the artist's stinging comment written over it.

Beuys began to teach at the Kunstakademie in 1961, the year that Gerhard Richter boarded the streetcar in East Berlin and, crossing over to the West, settled in Düsseldorf two months before the wall went up. Düsseldorf was the hotbed of European avant-garde activity at the time, and although Richter did not come to share Beuys' attitude to art, he nonetheless took part in the international Fluxus activities that Beuys was championing, and later admitted that it was through Fluxus that he was liberated from the constraints of the stiff and dogmatic Socialist Realist academic traditions. It was the disrespectful and cynical attitude of Fluxus that prompted Richter to "paint a photo," an act that began his lifetime preoccupation with the problematic relationship of painting and photography. Visitors to the Art Gallery of Ontario in the spring of 1988 had an exceptional opportunity to get acquainted with the art and genius of Gerhard Richter through the major exhibition *Gerhard Richter: Paintings*, organized by Rolf Nasgaard, the AGO's chief curator. The show introduced to North America the astonishingly broad range of Richter's oeuvre, as it included the figurative works or photo paintings, the constructive works, as well as his large abstract paintings. At the core of all this seemingly



Sigmar Polke (b. 1941), *Sign: Measurement of the Stones in the Wolf's Belly and the Subsequent Grinding of the Stones into Cultural Rubble*, 1980–81, mixed media, 184.5 x 118.0 cm. Purchase 1984.

disparate activity, however, is the investigation of the creative process and perception – the ambiguity between reality and illusion and its resulting tensions. He said of his paintings in 1972: "It is not a question of imitating a photograph. I want to actually make a photograph. And because I want to go beyond the idea of photography conceived merely as a piece of light-sensitive paper, I make photographs with other means – not just pictures which are derived from photographs."

Prints have also played an important part in Richter's program of visual provocation since the early 1960s. His 1969 work entitled *9 Objects*, exhibited in this selection, are offset images that are derived from retouched photographs. As always, the work questions the power and ability of the image to communicate, and the impossibility of the manipulated geometric forms and their ambiguous spatial organization casts doubt on whether what we are seeing is actually there. Thus the very function of the photograph as a valid representation of reality comes into question.

Cultural trauma behind German unification.

Sigmar Polke, the third artist featured in this installation, was also active in Düsseldorf in the early 1960s. (Polke and Richter became close friends and even collaborated in making a print in 1967.) Like most other contemporary German artists, Polke made a dramatic entry onto the North American art scene at the time when the new Neo-Expressionist painting shifted the focus of attention from New York to Europe in the early 1980s. Polke's art should not be categorized under that label, however, as by that time he had a complex and influential body of work behind him that included an extraordinary volume of photographs and Pop-oriented mixed media paintings. Everyday materials of consumer culture – banal commercial photographs, wallpaper, textiles, fur, aluminum foil – are used by Polke with an iconoclastic attitude on the one hand but also for their decorative quality, which in turn undermines the work's seriousness. This irreverent, provocative stance cloaked in humour and wit is Polke's personal defence against the pervasive influence of European history and tradition, particularly German cultural tradition, on his art. As Christina Ritchie explains, all the elements and contradictions that characterize Polke's art are present in the 1980 work entitled *Sign: Measurement of the Stones in the Wolf's Belly and the Subsequent Grinding of the Stones into Cultural Rubble*. "The title is full of conflicting references both banal and profound and contains wordplay difficult to capture in translation. For example, the 'stones in the wolf's belly' are from a traditional children's story and may also refer to a passage by Nietzsche that in turn refers to a children's tale."

Exhibited together, these three provocative works by three important artists lead us back to the vibrant and dynamic 1960s in Düsseldorf, and, by giving us a glimpse into the complex nature of contemporary German art, also bring into focus the cultural trauma that lies behind Germany's recent unification.

Clara Hargittay is editor of AGO News.

Exhibitions

Barbara Hepworth: The AGO Collection
Artreach 25
 Nicholas Fodor and Sandra Rotman Gallery
 Jul 3-Aug 31

Lyrical Visions: Turn-of-the-Century American Paintings from the AGO
 Sandra Rotman Gallery
 Sep 4-Oct 15

Carl Beam: The Columbus Suite
 Sandra Rotman Gallery
 Sep 4-Oct 15

Permanent Collection

Walker Court
 Contemporary European and North American paintings.

E.R. & Frank P. Wood Galleries, Walter C. Laidlaw Gallery, Richard Barry Fudger Memorial Gallery & Rotunda
 French and Italian Baroque paintings and sculpture, 18th-century French and Italian paintings, 19th-century European paintings and sculpture.

Mary and Harry Jackman Gallery
 Two experimental installations focusing on Cornelius Krieghoff and J.E.H. MacDonald's *The Beaver Dam*, 1919.

Henry Moore Sculpture Centre
 Plasters, bronzes and graphics.

Moore Ramp
 Inuit sculpture.
 Beuys, Richter and Polke: Contemporary German art.

Extension Services

1992: Artreach 25
Travelling Exhibitions
 AGO-circulated shows. Dates are subject to change.

Charles Comfort: Lake Superior Village
AGO Collection in Focus
 Tom Thomson Memorial Art Gallery, Owen Sound May 1-31

Charles Macnamara and M.O. Hammond: Expressions in Landscape and Portrait
 Contact
 W.B. Lewis Public Library, Deep River May 4-31

In the Name of Art, in the Name of Science: Considerations of Conservation
Artreach 25
 Laurentian University Museum and Art Centre, Sudbury May 6-June 7

"A Real Amateur": The Elizabeth Dales Collection of Nineteenth-Century French Prints
 W.K.P. Kennedy Gallery, North Bay to May 9

Barbara Hepworth: The Art Gallery of Ontario Collection
Artreach 25
 Art Gallery of Northumberland, Cobourg to May 10

The Artists' Mecca: Canadian Art and Mexico
Artreach 25
 The Gallery/Stratford to May 17

Urban Inscriptions
Artreach 25
 The Art Gallery St. Thomas-Elgin, St. Thomas May 29-June 28

The Pear and Its Pips: Auguste Bouquet and "La Caricature"
Artreach 25
 The Art Gallery of Peterborough May 29-July 5

Lyrical Visions: Turn-of-the-Century American Paintings from the Art Gallery of Ontario
 Contact
 The Lindsay Gallery
 May 30-June 28



The renovated Walter C. Laidlaw Gallery is now open to the public. One of the highlights of the new installation is the great 17th-century French master Nicolas Poussin's *Venus, Mother of Armes, Preserving Helen with Arms Forged by Vulcan*, c. 1636-37, a gift of the Reuben Wells Leonard Estate in 1948.

"Artists with Their Work" Programs

An Whitlock: Sculpture
 Dundas Valley School of Art to May 1
 *Workshops Apr 14, 21, 28

Barbara Astman: Photographic Works
 Thunder Bay Art Gallery to May 10
 *Workshops May 8-9

Louise Noguchi: Installation
 Forest City Gallery, East Gallery, London May 2-23
 *Symposium May 7

Brian Scott: Installation
 Forest City Gallery, West Gallery, London May 2-23
 *Symposium May 7

Reinhard Reitzenstein: Sculpture
 McIntosh Gallery, London May 8-June 2
 *Symposium May 7

Ben Wainsley: Painting
 Oakville Galleries, Oakville Gallery May 15-June 6
 *Workshop June 7

Courses

The Great Museums
Dr. Francis Broun
Mon Apr 27, May 4, 11
 (A) 1:15-3:15pm (B) 6:45-8:45pm
 Visiting abroad this summer? Or perhaps you'd like to renew old acquaintances made during previous travels. Join popular lecturer Francis Broun for a lively armchair tour of the histories and riches of some of Europe's finest treasure houses of art: the Uffizi in Florence, the Rijksmuseum in Amsterdam and the Mauritshuis in The Hague; and the Musée d'Orsay in Paris. Fee: \$50, Mem/sen/stud \$45.

Treasures of France: Art: Baroque to Rococo
Dr. Francis Broun
Mon Apr 27, Tue May 1, 8
 (A) 1:15-3:15pm (B) 6:45-8:45pm
 Dr. Broun continues his series of survey courses with a discussion of the two great geniuses of 17th-century French painting, Nicolas Poussin and Claude Lorrain. The Baroque period comes to a climax in the overwhelming splendour of Versailles, where the arts combined to glorify the Sun King, Louis XIV. By contrast, the Rococo is characterized by grace, intimacy and occasional frivolity, as seen in the work of such intriguing masters as Watteau, Chardin, Boucher and Fragonard. Fee \$75, Mem/sen/stud \$65.

To purchase tickets:
In Person: Visit Education's Registration Office in the Gallery School (Mon-Fri, 8:30am-5pm, except holidays).
By Mail: Send a stamped, self-addressed envelope, daytime phone number and a cheque payable to the Art Gallery of Ontario, c/o Registration Office, Education Services. Please indicate series.
 Telecharge: 979-6601 during office hours (excl. wk. ends, Armo). Tickets held for pickup post-payment. General admission seating. No refunds.

Talks and Tours

Learn about artists, themes and issues in art. Topics available at Information. Free with admission. For group tours, call 979-6601.
 Tue to Thu 12:15 & 2pm
 Wed 6pm* & 7:30pm
 Fri 11:15am* & 2pm
 Sat & Sun 2pm* & 4pm

En français: le dimanche à 14h30, le mercredi à 18h45.
Rendez-vous with Art* Wed 6pm
 Half-hour tour plus informal discussion.

Artful Conversation** Fri 11:15
 Half-hour tour, coffee and conversation. Free for seniors.
Signed Talk*** For the hard of hearing: last Sat each month at 2. Please register, minimum one week in advance. Call Cathy Newton, Canadian Hearing Society: 964-9595, voice 964-2243 TDD.

Special Programs

Exhibition Design
 Sun May 10, 11am, and Wed May 13, 9:30am
 Join exhibit designer Merritt Price for a behind-the-scenes look at how his team prepares for an exhibition installation. **Sunday Start with Art** Sun May 10, 11am: Continental breakfast plus a talk. Tickets \$10, Members \$8. Art **Morning, Wed May 13, 9:30am:** Refreshments followed by a talk. Tickets \$7.50, Members \$6.

AGO Neighbourhood Walk
 Sun Jun 7, 11am
 Meet for refreshments and a tour of the art and architecture in the AGO neighbourhood with Elizabeth Tapp. We'll visit and discuss The Grange, the Church of St. George the Martyr, State II Design and the Dundas streetscape. **Sunday Start with Art** Sun Jun 7, 11am: Continental breakfast plus a talk. Tickets \$10, Members \$8.

What's New in the Galleries
Wed Jun 10, 9:30am
 Join us for a look at the most recent re-installation of works in the Gallery's permanent collection. **Art in the Morning:** Refreshments followed by a talk. Tickets \$7.50, Members \$6.

NE: Advance tickets required (prices incl. GST). Space is limited so register early. Programs subject to change. To order by mail from the Volunteer Office, see page 6; telecharge 977-0414 ext263.

Concerts

Sunday Concert
May 10, 3pm
 Come and join us. And listen to the music in the Walker Court. From the Royal Conservatory of Music: Boris Lyssenko, pianist, performs works by Beethoven and Schumann. Media support by Royal de Versailles Jewellers in association with 96.3 CFMO-FM 103.1.

Grass Roots Concerts
Fri, May 22, 2:30pm
 The Grass Roots Committee of the Associates of the Toronto Symphony present principal cellist Daniel Domb in a special recital in the Walker Court. Mr. Domb will be accompanied on the piano. The Grass Roots chamber concerts are generously sponsored by TransCanada Pipelines.

ously sponsored by TransCanada Pipelines.

Films

Noon-Hour Films
 Fridays, 12:30pm in Jackson Hall. Free with Gallery admission. Entrance via AGO lobby.

May 1
The Search for a Usable Past
 (1986 col. 58 min) The first of eight episodes in the series *Pride of Place: Building the American Dream* examines how Americans have had to individually and collectively invent a shared architectural past.

May 8
The Campus: A Place Apart
 (1986 col. 58 min) The second episode in the series takes a look at campuses throughout America.

May 15
Dream Houses
 (1986 col. 58 min) The third episode in the series looks at some of America's most imaginative, self-indulgent and creative houses.

May 22
Suburbs: Arcadia for Everyone
 (1986 col. 58 min) The fourth episode in the series explores the American dream of owning a single-family home.

May 29
Resorts: Paradise Reclaimed
 (1986 col. 58 min) The fifth episode in the series examines America's efforts to return to nature.

Back and Forth: Early Cinema and the Avant-Garde
 through May 17
 Series focuses on the favourite genres of early cinema — the panorama, the travelogue and the disaster film — in dramatic juxtaposition with key avant-garde works of the 1960s that take early cinema as their subject matter.

Tickets (\$5) may be purchased one hour before screenings outside the Jackson Hall (McCaull St. entrance), at AGO Information (Tue to Sun, 11am-5:30pm, Wed to 9pm), or by telephone with major credit cards. 977-0414 ext268.

Back and Forth: Early Cinema and the Avant-Garde was curated for the AGO by Bart Testa and made possible by a generous grant from The Canada Council, and through the cooperation of The International Museum of Photography at George Eastman House, The Library of Congress, The American Federation of Art, and the Circulating Film Library of the Museum of Modern Art in New York. The Ken Jacobs performances are co-presented with the Innis Film Society.

A brochure listing films on each program is available at the AGO.

Fri May 1, 7pm
Mélie's Wand, Camera and Tableau
 Includes films by Al Zaluski, Kenneth Anger, Georges Méliès, Ferdinand Zecca, Edwin Porter, the Pathé Co., Red Grooms and Rudy Burckhardt, and others.

Tue May 5, 7pm
Chases and Other Frenzies
 Includes films by Sigmund Lubin, Cecil Hepworth, René Clair and Francis Picabia, Ken Jacobs, and others.

Thu May 7, 7pm
Correction Please
 Includes films by Sigmund Lubin, Thomas Edison, the American Vitaphone and Biograph Company, the Pathé Co., Ferdinand Zecca, Edwin Porter, Cecil Hepworth, Noël Burch, and others.

Fri May 8, 7pm
Hollis Frampton: Toward a Meta-History of Cinema
 Includes films by Hollis Frampton and Stan Brakhage.

Thu May 14, 7pm
Ken Jacobs in Performance I
The Impossible: Southwark Fair (1975, 3-D)
 This marketplace film tableau of Tom, Tom, the Piper's Son is based on an etching by Hogarth and is accompanied by Irish, Scottish and English folk music.

Fri May 15, 7pm
Ken Jacobs in Performance II
The Subcena (1990, 3-D)
 A performance in four parts. *Chromometer, Opening the 19th Century: 1896 and Photograph.* "The feature" is a Rorschach image visual accompaniment to the soundtrack of the Edgar G. Ulmer prophetic horror-classic, *The Black Cat* (1934), here retitled *Better to Be Frightened than to Be Crushed* (Ken Jacobs).

Sat May 16, 7pm
Ken Jacobs in Performance III
Two Wrenching Departures (1989, 3-D)
 Jacobs reworks footage of the late Jack Smith and the late Bob Fleischer, both of whom he filmed in the late 1950s, and both of whom died in 1989. Smith and Jacobs, and Fleischer of heart and kidney failure.

Sun May 17, 7pm
Ken Jacobs in Performance IV
ACXIXXORXXORXX (1980, 3-D)
 "Builds on a 1920 French xenographic video." The participants, a man and two women, are imaginative and genuinely involved and the action is detailed and explicit... A flickering effect makes possible something voluptuous and exuberant" (Ken Jacobs).

Moose Jaw
Thursday May 21, 7pm
 Moose Jaw (1992, 58 min) will be shown in the AGO's Jackson Hall. Tickets (\$5) may be purchased one hour before screening outside the Jackson Hall (McCaull St. entrance), at AGO Information (Tue to Sun, 11am-5:30pm, Wed to 9pm), or by telephone with major credit cards. 977-0414 ext268.

For Kids

Hands On
To May 31, 12-4pm
 Kids (4-12) and their parents are invited to join in imaginative, art-related activities. Come and create live portraits via costumes and video, high-tech computer drawings or "paintings" made of light — then connect these experiences to the Gallery's contemporary and Old Master works. Pick up tickets for hourly sessions at Information (first come, first served). A parent/child program free with AGO admission.

Gallery School

Anne Tanenbaum Gallery School
 Discover the joys of art or improve your skills at one of Toronto's oldest art schools. Limited class sizes; faculty and courses are subject to change. Entrance via Beverley St. 979-6621.

Summer Children's Studio
July 6-31, Mon-Fri, 9:30am-3:30pm

We're gearing up for another exciting Summer Children's Studio program. Classes run each day from 9:30 to 3:30 (extended care is available from 8am to 5pm at no additional cost). Students work in the sculpture, painting and printmaking studio areas. Summer Studio dates for this year are July 6-17 (8-10-year-olds); July 20-31 (11-13-year-olds); 14-18s have the option of attending for either two weeks or an entire month for an extended painting course. Registration: Wed. May 6, 7-9pm (in person, first-come-first-served basis only). NE: Space is limited.

New for '92! VideoCamp: Art in Motion

Two-week courses on video production, editing and tv for 8-10s, 11-13s and 14-18s. Call 979-6621 for more details. Fee: \$300, \$250 Gallery Members.

Annual Anne Tanenbaum Gallery School Exhibition
June 16-26

Student work from the Children's Studio and Advanced Studio will be on exhibit for parents, teachers, students and the public. Parents are encouraged to attend the opening and meet the instructors on June 16, 4-8pm. The exhibition continues to June 26: Hours: Weekdays 10am-5:30pm, weekend (June 20 & 21) 11am-5pm.

Adult Studio
Wed 7pm
July 1-18, 1-8pm, 21-26, 28-31

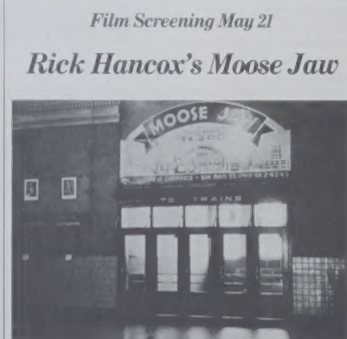
Eight-week courses are offered for both beginner and more advanced students in introductory, portrait and life drawing, pen and ink, painting, printmaking, watercolour and sculpture. New courses include bookmaking, video production, intermediate watercolour and a drawing course offered in French. Registration in person or by mail (cheques should be postdated to first day of class). Fee: \$200, \$160 Members.

Travelling Studio (Adult Studio)
Sun Jun 28-Aug 16, 1-4pm

Enjoy the rewards of a weekly outdoor drawing and watercolour class held against the backdrop of Toronto's architectural and natural wonders. Both beginners and more experienced are welcome. Registration in person or by mail (cheques should be postdated to first day of class). Fee: \$185, \$135 for Members.

Advanced Studio
Sat Sep 14 9:15-11:30am '92

A precollege program, this course provides technical training and develops perceptual awareness, giving special attention to students preparing for postsecondary studies in visual art. Courses, taught by professional practising artists, include anatomy, drawing, painting, printmaking, film/video/performance, architectural and 2-D design. Admission to the program: in-



ONCE A FRONTIER BOOMTOWN, CHIEF RED-LIGHT DISTRICT of the prairies and a hideout for gangsters, Moose Jaw, Saskatchewan has seen its fortunes tumble. An exciting would-be metropolis originally intended as the provincial capital, Moose Jaw is now a town where the train station and major hotel have closed, and its biggest department store has been converted into a senior citizens' home. Filmmaker Rick Hancox's experimental documentary had a nostalgic beginning in 1978, when he renewed his relationship with his hometown. The spontaneous shooting evoked more than childhood memories, and over the next 14 years the film evolved into an exploration of autobiography, time, memory and landscape. *Moose Jaw* continues Hancox's engagement with issues of time and memory, and provides his most accomplished and lengthy poetic study to date.

Hancox will introduce the film and will be available for discussion following. The program is partially supported by The Canada Council. — For details, consult the film listings.

1 Friday

11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour
7pm *Back & Forth Film Series*

2 Saturday

284pm Tour

3 Sunday

12-4pm Hands On
284pm Tour
2:30pm Visite en français

4 Monday

1:15h Course: *Great Museums*
6:45pm

5 Tuesday

12:15&2 Tour
7pm *Back & Forth Film Series*

6 Wednesday

12:15&2 Tour
6pm Rendezvous with Art
6:45pm Visite en français
Course: *Understanding Postmodernism*
7:30pm Tour

7 Thursday

12:15&2 Tour
7pm *Back & Forth Film Series*

8 Friday

11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour
7pm *Back & Forth Film Series*

9 Saturday

284pm Tour

10 Sunday

11am *Sunday Start with Art*
12-4pm Hands On

284pm Tour
2:30pm Visite en français
3pm *Sunday Concert*

11 Monday

1:15h Course: *Great Museums*
6:45pm

12 Tuesday

12:15&2 Tour

13 Wednesday

9:30am *Art in the Morning*
12:15&2 Tour
Course: *Baroque to Rococo*
6:45pm
Rendezvous with Art
6:45pm Visite en français
7:30pm Tour

14 Thursday

12:15&2 Tour
7pm *Back & Forth Film Series*

15 Friday

11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour
7pm *Back & Forth Film Series*

16 Saturday

284pm Tour
7pm *Back & Forth Film Series*

17 Sunday

12-4pm Hands On
284pm Tour
2:30pm Visite en français
7pm *Back & Forth Film Series*

18 Monday

Summer Hours: Open Mondays

19 Tuesday

12:15&2 Tour

20 Wednesday

12:15&2 Tour

1:15h Course: *Baroque to Rococo*
6:45pm
Rendezvous with Art
6:45pm Visite en français
7:30pm Tour

21 Thursday

12:15&2 Tour
7pm Rick Hancock Film

22 Friday

11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour
3:30pm *Grass Roots Concert*

23 Saturday

284pm Tour

24 Sunday

12-4pm Hands On
284pm Tour
2:30pm Visite en français

26 Tuesday

12:15&2 Tour

27 Wednesday

12:15&2 Tour
1:15h Course: *Baroque to Rococo*
6:45pm
Rendezvous with Art
6:45pm Visite en français
7:30pm Tour

28 Thursday

12:15&2 Tour

29 Friday

11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour

30 Saturday

2pm Signed Tour
4pm Tour

31 Sunday

12-4pm Hands On
284pm Tour
2:30pm Visite en français

dividual applications, which may be made throughout the year, are evaluated by the faculty on an ongoing basis. Fee: \$300; \$250 Members. Program generously funded by the **Eaton Foundation**. Shell Canada Scholarship Program supported by Shell Canada Limited.

The Grange

Described as "the handsomest of all the surviving houses of colonial York," The Grange was built in 1817 by D'Arcy Boulton Jr., one of the town's leading citizens. The building's stately symmetry and columned portico were a declaration of the owner's position in government and society. The elegant ballroom rang with the music and laughter of lively parties, and the dining room resounded with the political controversies of the day.

When The Grange was bequeathed to the Art Museum of Toronto (later the AGO) in 1911 as its first permanent home, the house began its long service to the artistic life of the city. Restored in 1973 as a gentleman's house of early 19th-century Upper Canada, today The Grange evokes the style and elegance of a bygone era. Travel back in time with a visit to this distinguished historic house. Free with Gallery admission. For tickets, information, adult tours, call 977-0414 ext237. A Volunteer Committee project.

Young Associates

Young Associates (YA) of the AGO brings art and young people together through dynamic educational and social programs. YA membership \$15, \$5 for students. AGO membership a prerequisite. Information/tickets: 977-0414 ext433. YA Space is limited; please pre-register. Programs subject to change.

Young at Art

Young at Art is an educational program held the third Wednesday of each month. Free for YA members, \$5 for guests.

Ceramic Art

Wed Jun 17, 6:30pm
Come along on a tour of erotic ceramic art at the George R. Gardiner Museum of Ceramic Art.

Special Events

Article 92
Sun Jun 14
Why run when you can ride? Stay tuned for more details.

YA Membership Series

This series offers YA members an

exclusive behind-the-scenes glimpse of the AGO.

Hidden Treasures

May
Learn how to discover hidden treasures in unlikely places. Call for details.

Gallery Hopping

A Volunteer Committee project.

Montréal Revisited

May 20-22

When did you last explore the Montréal art scene? Have you seen the new Desmarais Pavilion at the Musée des beaux-arts? Are you familiar with the new Chinese Garden in the Botanical Gardens or the new Canadian Centre for Architecture? You can't have seen the yet-to-be-reopened McCord Museum! Two private collections and a corporate collection are among the many other surprises. The piece de resistance will be the opening day of the James Wilson Morrice exhibition. So ride with us and rediscover Montréal.

Picasso in Philadelphia

Jun 12-14

Come with us to fabulous Philadelphia in early June. Highlights will include an important exhibition of 150 Picasso works at the Philadelphia Museum of Art, focusing on the still-life genre to which the artist returned throughout every period of his career. We will also tour the Barnes Collection with its outstanding collection of Impressionist and 20th-century European art.

NB: Advance purchase tickets. No refunds. Programs subject to change. To order by mail from the Volunteer Office, see page 6; telephone 977-0414 ext263.

Travel AGO

Germany: A New Era

Sep 11-23

Join us for a study in contrasts in the new Germany. Tour documents I/X, the international art exhibition held every five years in Kassel. Canadian artists taking part include video/installation artist Vera Frenkel, painter Rodney Graham, photographer Geoffrey James and sculptor Royden Rabinowitch. Travel on to historic Potsdam and Weimar, home of Goethe, Bach, Schiller and Gropius. Then visit Dresden, with its restored Baroque buildings and superb collections: Meissen, "The City of White Gold"; Martin Luther's Wittenberg; and a



Pickaxe on the bank of the Fulda River by Claes Oldenburg at dokumenta 7, Kassel, Germany, 1982.

range of castles, gardens, galleries and museums, old and new. Berlin, Germany's greatest city and most obvious study in contrasts, also awaits us. There you can stroll the glittering boulevard, Kurfürstendamm, and magnificent Unter den Linden, which leads to the Brandenburg Gate.

Chicago Interlude

Oct 15-18

A Triple-A tour - art, antiques and architecture - ensures pleasure as well as a learning experience. We will stay close to the Magnificent Mile, rich with galleries, shops and restaurants. If more is required, the new addition to the already famous Shedd Aquarium should complete an exciting tour.

Down Under

Nov 5-27

Come hop along on a colourful 23-day tour of Australia and New Zealand, countries of spectacular landscape and the home of Maori and Aboriginal cultures. We'll visit Australia, the Great Barrier Reef and the North and South Islands of New Zealand. Fly with us on Air Canada and Quantas.

Coming in 1993...

Study Tour in Bath, England in March-April • Exotic Turkey in May

For Members

Bring a Friend

Members are invited to bring a guest for free on each visit to the Gallery this year. (Please present your membership card.) Come and enjoy the refurbished Old Masters galleries.

Members' Lounge

Art magazines and changing exhibitions by Art Rental. Temporarily located beside the AGO Café. Special menu. Licensed. Open during Gallery hours for Members and their guests.

Shops and Services

Art Rental and Sales Gallery

Come in and see our theme installation "Multiples," which runs to June 7. Featured in the exhibition are limited edition prints, photographs and sculptures. As there are several versions of the works, the rental and sale price is lower. This is a wonderful opportunity to begin a collection. Our rental period is from one to six months for AGO Members. Three months' rent comes off the price when you purchase. Come visit and select at 35 McCaul Street, 2nd floor (Tue to Sat 10:30 am-4 pm, Sun 1-4:30 pm). A Volunteer Committee project. 979-6658.

The Book Shop

Little Handfuls, delightful children's books featuring simple bold images and imaginative word associations, make learning the alphabet extra fun.



New at the Impulse Shop, leggings with signatures of artists represented in the AGO collection. \$35.

The Impulse Shop

For Mother's Day, choose from a selection of coasters and dinner and luncheon place mats, featuring landscapes from the AGO's Group of Seven collection. Redoute Fruit, scenes of historic Canada and paintings by Kriehoff. Manufactured by Jason, an environmentally responsible company, these products are made from renewable resources, and have a durable surface coating that protects against staining and scuffing. Other gift ideas for this special occasion include the Victoria and Albert Museum's Day and Decorating Record Book, needlecraft books, stenciling kits, flower cards, spongeware, Scottish jams and jellies, watering cans, straw hats and birdhouses. A Volunteer Committee project. 979-6636.

The Jewellery Shop



Attractive pin by Miriam Hirszenz.

Spring renews the emphasis on colour, and the artist Jonk uses bright contrasting shapes and hues to create eye-catching earrings. To brighten spring and summer wardrobes, choose from a selection of vibrant pins and bracelets, as well as Iova's large sterling silver and gold clip-ons. More than 200 Canadian artists contribute to our selection of unusual, moderately

priced jewellery. A Volunteer Committee project. 979-6635.

The Reproduction Shop



Fairy Tales by J.J. Shannon.

Mother's Day! Forget candy and flowers - give your mother a poster or reproduction that will bring lasting pleasure. The American artist J.J. Shannon portrays a wonderful family scene in his *Fairy Tales*, and native Canadian artist Benjamin Chee displays a delightful sense of humour in his work entitled *Mother & Child*. *Twig of a Blooming Almond Tree* by Vincent van Gogh reminds us that spring is finally here. Our extensive framing services will put the finishing touches on a personal and thoughtful gift. Members' discount on \$10+ sales. A Volunteer Committee project. 979-6607.

Edward P. Taylor

Audio-Visual Centre

The A-V centre offers 35 mm slides, media kits, videotapes on artistic subjects, and film classics on request, for educational use throughout Canada. Loans or in-house viewing by appointment.

Edward P. Taylor

Research Library & Archives

Located in handsome new quarters, Toronto's premier art research library and archives is a combined resource for research and information. Appointments are recommended.

AGO Restaurant

The elegant new restaurant and bar-with-a-view offer a light yet innovative menu with a variety of specials. A feast for the senses at sensible prices.

AGO Café

Fresh salads, sandwiches and other treats.

Membership Centre

Visit the Membership Centre in the lobby for new, renewal and gift memberships. Or call at Ridley House across the street. All inquires welcome.

Standing up for Millbank

It was pointed out by one of our Members that former AGO registrar Charles McFadden was born in Millbank and not in Millbrook, Ontario. Thank you Mrs. Leitch for the correction.

AGO NEWS

MAY 1992

The Power of Moore



THE TORONTO DANCE THEATRE, CANADA'S PREMIER modern dance company, celebrated its 25th anniversary recently by creating a special production among the monumental sculptural forms of the AGO's Henry Moore Sculpture Centre. The gritty, dynamic, and at times controversial company was the subject of a documentary on CBC's *The Journal* on the occasion of their landmark anniversary. Artistic director and choreographer David Earle recreated his lyrical piece "Romance" for the setting and had the dancing couples move in graceful harmony among the powerful sculptures; symbols of the fundamental duality of human kind—man and woman—flowing together in continuous fluid form. When asked why he chose the Henry Moore Sculpture Centre as a location, Earle, who is known to passionately love art, said, "to be standing in the Henry Moore gallery I personally could not wish my career to take me any further than this room. I feel it's audacious to juxtapose my work with these monumental forms."

Annual Mural Competition for OCA Students

A LARGE MURAL GRACING ONE OF THE PROMINENT WALL spaces of the new AGO Café was unveiled in an informal ceremony on April 28 by Glenn Lowry, director of the Art Gallery of Ontario, and Timothy Porteous, president of the Ontario College of Art. The large, colourful artwork was produced by OCA students Hugh Alcock, Vladimir Gropic and Moris Molino, winners of the first annual competition open to all fine art and experimental art students at the college. Five teams of OCA students submitted design proposals, and the final selection was made by a jury comprising OCA and AGO staff and artists representing the broader art community. The winners received complimentary memberships to the AGO and \$200 gift certificates to the AGO Book Shop. The mural will be in place for a year, when a new competition will give opportunity to other young aspiring artists to have their work displayed in the same location. Next time you visit the Gallery, be sure to check out the new mural in the AGO Café created, perhaps, by the art stars of the future.

Memories of March Break



LIVELY CHATTER AND CHILDREN'S LAUGHTER RANG through the Gallery during AGO's March Break Warm-Up. Special family-oriented activities ran from Monday, March 16, through Friday, March 20, all free with Gallery admission. Close to 12,000 visitors, large and small, filed through the Gallery's doors to attend live performances and special screenings, and to take part in a wide range of fun activities from storytelling to painting and sculpting, playing dress-up and learning the newest computer games. Part of this year's theme was Watch Us Grow II, and visitors took advantage of the opportunity to explore the new and renovated galleries and the spectacular Joey and Toby Tanenbaum Sculpture Atrium, which, for the week, was taken over by computer stations. Families took obvious delight in the sparkling new restaurant and coffee shop, and enjoyed its moderately priced menu specially created for kids. March Break Warm-Up: Watch Us Grow II was generously sponsored by Beamscope Electronic Entertainment with the additional support of IBM Canada Ltd.



Mother's Day at the AGO

THE ELEGANT NEW AGO RESTAURANT WILL BE welcoming guests on this special day with a Mother's Day Brunch Buffet followed by a piano recital in the Walker Court by Boris Lysenko, renowned artist and faculty member of the Royal Conservatory of Music. Iwonna Przygocka, manager of the Gallery's dining services, takes great pride in utilizing to the fullest the spectacular architectural setting of the restaurant by creating beautiful buffet tables that make eating at the restaurant, particularly on special occasions such as this, an aesthetically pleasing experience. Judging from the Mother's Day Brunch menu, put together with the help of executive chef Philip Ou and sous-chef Linda Parke, the culinary experience will also be a pleasant one. There will be an antipasto bar offering cold cuts, marinated vegetables, cheeses and fruits, and a salad bar featuring smoked turkey salad, Asian noodle salad and garden salad. Hot dishes will include Eggs Milton, Black Forest ham, sausages and back bacon, mushroom and ham and egg and brie strudels, and Rotolo, a fresh rolled pasta stuffed with spinach, ricotta, mozzarella and parmesan cheeses in light tomato sauce. These will be complemented by cold berry crepes in orange sauce, an assortment of petit fours and cakes for dessert and a variety of breads, muffins, croissants, danishes, fruit juice, coffee and tea.

This mouthwatering fare is offered at \$24.95 for adults and \$14.95 for children under 12, including taxes and gratuities. Seatings are at 11 am, 12:30 pm and 2 pm. Those who wish to attend the concert which begins at 3 pm should make reservations for the early seatings, as the 2 pm seating will overlap slightly with the concert.

A celebrated musician in Russia who performed extensively throughout the then U.S.S.R. and Europe, and taught at the St. Petersburg Conservatory for over 20 years before immigrating to Canada in 1980, Boris Lysenko continues a busy schedule of teaching, adjudicating and conducting master classes in all regions of Canada. His performance at the AGO is a special treat and a wonderful conclusion to what promises to be a perfect day. For tickets for the Mother's Day Brunch Buffet and concert, please call 979-6612.



General Information

Admission (Construction Sale)

Adults \$1.50
Seniors 75+ with cards/Fri free
Students 75+ (full-time with cards)
Family (2 adults & children under 19): \$3
res. Members/children under 12, accompanied/Wed 5:30-9pm

AGO: (416) 977-0414
Membership: (416) 979-6620

Membership

Individual \$45 Family/Dual \$60
Young Member \$20 (age 25 & under)
Nonresident \$30 (100 km beyond Toronto)
Supporting \$100 (tax-deductible donation)
Available at the Membership Centre in the lobby and at Ridley House. Or by mail or phone, visa, mc, Amex.
Other categories of contributing annual membership, including Curators' Circle, recognize donations at higher levels. Development Office 979-6619.

Notice to Members

From time to time our mailing list is re-

leased to arts/nonprofit organizations. To delete your address from the mailing list for third-party use, please contact Membership: 979-6620.

Moving?

Please send or phone in your new address to the Membership Office before you move, referring to your membership number and old address.

How to Order

For tickets, reservations, information, please consult individual listings. Otherwise: a) address department specified, b) specify date, name of

event, number of tickets, c) indicate your name, address (with postal code), phone numbers, d) include stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario.

Services for Physically Disabled
Wheelchairs available (limited number). Signed talks last Saturday each month.

Gallery Hours

Tue to Sun 11am-5:30pm, Wed to 9pm. Open Mon from May 18.

The Grange Hours

Tue to Sun 12-4pm, Wed also 6-9pm.

Gallery Shops

Mon to Sun 10:30-5:30, Wed to 9pm.

Art Rental and Sales Gallery

At 35 McCaul St., 2nd floor. Open Tue to Sat 10:30am-4pm, Sun 1-4pm.

Edward P. Taylor Audio-Visual Centre

Tue to Fri 11am-5pm, Wed to 8:30pm.

Edward P. Taylor Research Library & Archives

Tue to Fri 1:30-4:45pm, by appointment.

AGO Café

Mon to Fri 8:30am-5:30pm, Sat & Sun 10am-5:30pm, Wed to 9pm.

Members' Lounge

Open to Members and guests during Gallery hours. Service from noon.

AGO Restaurant

Tue to Sun 12-5 (lunch 12-2:30). Wed dinner 5-8:30pm. 979-6612.

Parking

Special rates available at Village by the Grange (McCaul St) for AGO visitors. Mon-Fri \$1/hour (maximum \$6; \$3 after 5pm). Weekend day rate \$3 Sat, \$2 Sun. Tickets validated at AGO information.



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AGO NEWS

VOLUME 14 NUMBER 5 MAY 1992

Editor

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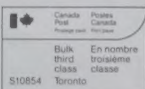
Anne Curves, Manager

Membership Services

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Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
M5T 1G4

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